

Shapes 4:

Creating a Logo from Text with Shapes in Corel® Painter™

John Derry



©2006 John Derry

Many logotypes are created with vector-based tools like CorelDRAW and Adobe Illustrator. Painter's Shapes tools can also be used for this type of image creation. This installment will work through a simple logo project to demonstrate how the Shapes tools can be put to use.

Initial Text

The initial logo text is created using the *Text* tool. I simply typed out the characters in the combination of upper and lower case as my starting point.

Converting Text to Shapes

With the *Text layer* selected in the *Layer* palette list, I applied the *Convert Text to Shapes* command (Layers palette > Layers palette flyout menu) to the *Text* layer. This replaces the *Text* layer with a group of *Shapes* corresponding to the former text outlines.

Individual Character Selection

I wanted to *kern*—adjust the spacing of—the type elements to close them up. This is accomplished via the *Shapes Selection* tool (Tool palette). An element is selected by positioning the cursor over the desired type element and clicking on it. The *Arrow keys* can then be used to adjust the spacing between adjacent characters. This is more precise than dragging the element by hand. The *Shapes Selection* tool can also be used to click-and-drag a selection rectangle to select multiple characters. This is handy for repositioning multiple *Shapes* elements.

Selective Anchor Point Selection

I now wanted to alter the geometry of selected type elements. The font I chose, *Rockwell Bold*, is a slab serif typeface. Both the first and last type elements in PixlART—*P* and *T*—have serifs at their bases. For the logo, I wanted to extend and join their bases to nest the internal type elements between them. Holding down the *Shift key* in order to create a multiple selection, I used the *Shapes Selection* tool to drag out a selection rectangle to choose only the anchor points making up the slab serifs of the two characters. Again using the *Arrow keys*, I repositioned the slab serif elements to make the *P* and *T* type elements taller.

Repositioning for Combining Shapes

My next step was to merge the *P* and *T* type elements into a single *Shape*. Using the *Shape Selection* tool, I selected only the two points comprising the left edge of the *T*'s slab serif base. Using the *Arrow keys*, I repositioned these two *anchor points* to the far left—nearly adjacent to the base of the *P*'s slab serif base. Tip: While the *Shape Selection* tool is active, holding down the *Shift key* in conjunction with the *Arrow keys* moves the selected *Shapes* elements *10 screen pixels* at a time.

Shapes Editing

With both the *P* and *T*'s slab serif bases in close proximity, it was now time to perform a bit of *Shapes* surgery. In order to join two *Shapes* together, it is necessary to temporarily convert them from *closed shapes* to *open shapes*.

The initial step removes *control points*. In order to do so, we must first split two line segments with the *Scissors* tool (Tool palette or Shapes Tools Property Bar). I first selected the *T*'s line segment to be split by clicking on it with the *Shape Selection* tool. With the *Scissors* tool, I clicked in the center of the line segment. The result appears to be a new control point; it is actually *two* overlapping control points. I switched to the *Remove Point* tool (Tool palette or Shapes Tools Property Bar) and clicked on the newly created visible *anchor point*. This deletes one half of the former single line segment. Clicking on the remaining control point deletes the other half.

We now have two open shapes, one pair at the top of the slab serifs and the other pair at the bottom. Using the *Shapes Selection* tool, I selected the adjacent pair comprising the tops of the *P* and *T* slab serifs. I then applied the *Join Endpoints* command (Shapes menu) to the points. A new *line segment* is created between the points. I then performed the same operation on the bottom pair of slab serif elements. The two *open shapes* now make up a single *closed shape*. Clicking inside the newly joined *P* and *T* elements, I realized that the inside portion of the *P*—referred to as a *counter*—had disappeared.

A *Shape* with a negative space nested within it is called a *Compound Shape*. The *P* type element is an example. This character is actually made up of two *Shapes*: the outer *P* form and the internal counter. When a *Compound Shape* is converted to an *Open*

Shape, the compound relationship between the two *Shapes* is voided. The former nested *Shape* is still present but it is no longer acting as a negative space within the surrounding *Shape*. Rather than re-establish the former *P* counter relationship with the *P* type element, I decided to further customize the logo by using square counters in both the *P* and *R* type elements.

Creating a Compound Shape

When multiple *Shapes* are grouped together—as our example is—Painter internally keeps track of all of the individual *anchor points* in such a way that you cannot create a *Compound Shape* when the *Shapes* to be compounded are inside of a *Group*. The target *Shapes* elements—the *P* type element and a newly created square counter *Shape*—must be temporarily *dragged outside* of the layer grouping. This is easily accomplished in the *Layer list* by selecting and dragging the elements outside of the *Group* folder. Having done this, I could now select both *Shapes* with the *Shapes Selection* tool and apply the *Make Compound Shape* command (Shapes menu). If the *Make Compound Shape* command is dimmed out, it indicates that either one or both of the two *Shapes* to be compounded are still grouped.

Finishing Touches

I deleted the round dot capping the *i* type element and replaced it with a square element to mirror the square counters in the *P* and *R* type elements. I then used smaller centered squares within the larger square counters in order to visually accentuate the notion of a pixel. By saving the finished file in Painter's *RIF* format, I can preserve the vector-based *Shapes* data. Like all vector art, I can resize the logo to any resolution and maintain the crisp edge only vectors can provide. For example, I can up-size it to an appropriate resolution for print, then convert it into a pixel-based layer using the *Convert to Layer* command (Shapes menu) and proceed to use Painter's arsenal of paint and effects tool on it. Painter also allows export of *Shapes* to *Adobe Illustrator* via the *Export as Adobe Illustrator File* command (File menu > Export).

While not a vector-centric application, the availability of *Shapes* in Painter enables a wide variety of design possibilities.

Viva la Painter!

John Derry is a pioneer of digital painting and one of the original authors of Corel® Painter™. Since 1985, he has leveraged his background in drawing and painting to advance the look and experience of traditional art-making tools on the computer. John has a bachelor's degree and a master's degree in Fine Art and is a practicing artist and photographer. He is currently serving as Corel's Painter Ambassador-at-Large. John's Web site is at www.pixlart.com.

Creating a Logo from *Text with Shapes*

in Corel® Painter™



1 Initial Text Tool Input



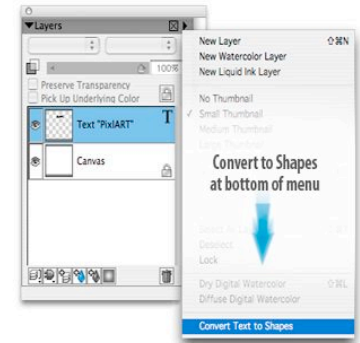
PixlART

11 Final Shapes Logotype



A final Shapes project can be resized with now loss of quality. Once resized to the desired resolution, it can be rasterized. This enables Painter's pixel-based tools to edit it.

2 Text Converted to Shapes



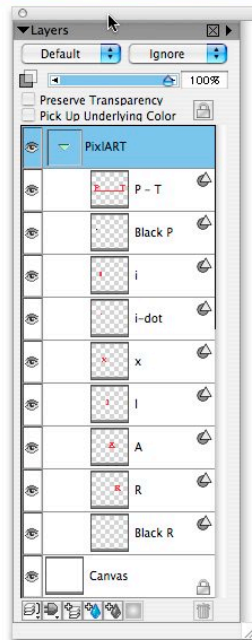
9 Creating a Compound Shape

PixlART



When combining 2 elements in to a *Compound Shape*, the *Shapes* cannot be nested inside a *Group*. They must be temporarily removed from any *Group*. Otherwise, the *Make Compound Shape* command will be *unavailable* in the *Shapes* menu.

10 Final Shapes Group



3 Individual Character Selection

PixlART

4 Selective Anchor Point Selection

PixlART

5 Point Relpositioning via Arrow Keys

PixlART

6 Relpositioning for Combining Shapes

PixlART

8 Joined Shapes Elements

PixlART

7 Shapes Editing Sequence

